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Course Profiles

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Course Profile

Studies in Literature

Grade 12
University Preparation
ETS4U

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• *for teachers by teachers*

This sample course of study was prepared for teachers to use in meeting local classroom needs, as appropriate. This is not a mandated approach to the teaching of the course. It may be used in its entirety, in part, or adapted.

Spring 2002

Course Profiles are professional development materials designed to help teachers implement the new Grade 12 secondary school curriculum. These materials were created by writing partnerships of school boards and subject associations. The development of these resources was funded by the Ontario Ministry of Education. This document reflects the views of the developers and not necessarily those of the Ministry. Permission is given to reproduce these materials for any purpose except profit. Teachers are also encouraged to amend, revise, edit, cut, paste, and otherwise adapt this material for educational purposes.

Any references in this document to particular commercial resources, learning materials, equipment, or technology reflect only the opinions of the writers of this sample Course Profile, and do not reflect any official endorsement by the Ministry of Education or by the Partnership of School Boards that supported the production of the document.

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Acknowledgments

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Course Overview
Studies in Literature, ETS4U, Grade 12, University Preparation

Policy Document: *The Ontario Curriculum, Grades 11 and 12, English, 2000.*
Prerequisite: Grade 11 English, University Preparation, ENG3U

Course Description

This course is for students with a special interest in literature and literary criticism and interpretation. The course may focus on themes, genres, time periods, or countries. Students will analyse a range of forms and stylistic elements of literary texts and respond personally, critically, and creatively to them. They will also assess critical interpretations, write analytical essays, and complete an independent study project.

How This Course Supports the Catholic School Graduate Expectations

Students in ETS4U will be presented with unique challenges to their Catholic education and the curriculum outlined in this profile. It is the intent of the profile to present opportunities to the student to integrate the core values of Scripture with literary text and textual interpretation. ETS4U encourages the student to extend their faith from a personal conscience to an active social conscience through the application of the Ontario Catholic School Graduate Expectations.

Course Notes

This profile has been designed to work with the Course Profiles developed by the Public Board so that, by combining the profiles, the teacher has access to several units adapted for this course. ETS4U contains links to Catholic Graduate Expectations, providing discussion and writing activities related to foundation concepts such as human dignity, justice, stewardship, and empowerment.

ETS4U introduces students to schools of literary thought as a means of developing critical-thinking skills and empathy for diverse perspectives. It is designed for those students who enjoy reading.

Students study a wide range of interpretive and critical perspectives and reading materials on topics related to culture, gender, race, era, and political systems. With a focus on reading strategies and skills, re-reading from different perspectives, ETS4U recognizes the bias that people have when they interpret text and makes connections to the self and the reader's world. In keeping with the theory of intertextuality, the course compares and contrasts schools of thought while grouping expectations accordingly. In this respect, the expectations and their clustering apply to postsecondary standards and disciplines required of a university destination course.

Considerations for planning:

- Teachers should obtain resources related to literary criticism and theory, and consider strategies for responses, assumptions, and misconceptions about schools of literary thought.
- The theories in this course are to be used as theory only and not as text. The teacher is to introduce the theoretical concept, using literature to apply it.
- The study of media and non-fiction should be ongoing throughout the course and integrated into each unit.
- The selection of texts should reflect the rich diversity of cultures.
- These texts should also be sensitive and specific to the community in which the curriculum is delivered.

Considerations for implementing the course:

- Students are to keep a journal of their reactions and responses to the various texts studied. The journal is to be used for consultation of growth and perspective when they create a personal voice in the culminating unit.
- Teachers are advised to have students select their text for the culminating unit by the end of Unit 3.
- Accommodations, where appropriate, must be made based on individual learning needs and interests.
- Opportunities to clarify common misconceptions of literary theories (e.g., feminism) will arise in the course.

Units: Titles and Time

Unit 1	Overview: Schools of Thought and You	5 hours
Unit 2	Formalism, Reader Response, Deconstructionism: the writer, the reader, the owner	25 hours
* Unit 3	Mythopoeic Criticism: Echoes and Resonance	20 hours
Unit 4	Feminism and Marxism: Voices	20 hours
Unit 5	Marginalized Voices: Discourse	20 hours
Unit 6	Culminating Voices: Advocating a Voice	20 hours

* This unit has been developed in this Course Profile.

Course Overview Chart

Cluster	Learning Expectations	Assessment Categories	Focus
1	RI1.03, RI1.04, RI3.02, RI3.03, RI3.05, RT1.01, RT2.01, RT2.03 CGE2a, CGE2b, CGE3b, CGE3f	Knowledge/ Understanding	Overview: Schools of Thought and You
2	RI1.02, RT1.01, RI1.03, RT102, RI1.04, RT2.01, RI2.02, RT2.02, RI3.01, RT2.03, RI4.02, RI3.02, RI3.03 CGE1c, CGE2b, CGE2c, CGE2d, CGE3c, CGE5d, CGE5e, CGE7i	Knowledge/ Understanding, Thinking/Inquiry, Communication, Application	Formalism, Reader Response, Deconstructionism: The writer, the reader, the owner
3	RI1.03, RT1.01, RI1.04, RT1.02, RT2.02, RI2.01, RT1.03, RI3.01, RI4.02, RI3.04, RI3.02, RI4.01, RI3.03 CGE1a, CGE1c, CGE2a, CGE2b, CGE2e, CGE3b, CGE3e, CGE4b, CGE4e, CGE4f, CGE4g, CGE5b, CGE5e, CGE5f, CGE5g, CGE7f	Knowledge/ Understanding, Thinking/Inquiry, Communication, Application	Mythopoeic Criticism: Echoes and Resonance
4	RI1.02, RT1.01, RT1.03, RI1.03, RT1.02, RI1.04, RT2.01, RI3.01, RT2.02, RI3.02, RT2.03, RI3.04, RI3.05, RI4.01, RI4.02 CGE2a, CGE2b, CGE2c, CGE3d, CGE4a, CGE4b, CGE5b	Knowledge/ Understanding, Thinking/Inquiry, Communication, Application	Power: Feminism(s) and Marxism

Cluster	Learning Expectations	Assessment Categories	Focus
5	RI1.01, RT1.01, RI1.02, RT2.01, RI1.03, RT2.02, RI1.04, RT2.03, RI3.01, RI3.02, RI3.04, RI3.05, RI4.02 CGE1d, CGE1h, CGE3b, CGE3e, CGE4a, CGE4d, CGE4f, CGE4g, CGE5e, CGE5g, CGE7f, CGE7g	Knowledge/ Understanding, Thinking/Inquiry, Communication, Application	Marginalized Voices
6	RI1.01, RT1.01, RI1.03, RT1.02, RI1.04, RT2.03, RI2.02, RI2.03, RI3.02, RI3.03, RI3.04, RI3.05, RI4.01, RI4.02 CGE2b, CGE2c, CGE2d, CGE3e, CGE4a, CGE4b, CGE4f, CGE4g, CGE5e, CGE5g, CGE7g	Thinking/Inquiry, Communication, Application	Advocating a Voice: Culminating Unit

Unit 1: Overview: Schools of Thought and You

Time: 5 hours

Unit Description

This unit briefly introduces a variety of literary schools of thought, such as Formalism (New Criticism), Reader Response Theory, Deconstructionism, Marxism, Feminism(s), Mythopoeic criticism, Postcolonialism, and Marginalism. Students take on a persona through which they analyse a short fiction piece. As a diagnostic activity, they write a paragraph analysing a second short fiction piece using a different literary lens. Students' responses, both taped and written, will be recorded for reviewing later in the course. Finally, they engage in a class discussion on what literature is.

Unit Overview Chart

Cluster	Learning Expectations	Assessment Categories	Focus
1.1	RT2.01, RI1.04, RI3.05 CGE2a, CGE2b, CGE4a	Communication Application Thinking/Inquiry	Multiple Interpretations
1.2	RI3.02 CGE2a, CGE2b	Knowledge/Understanding	Schools of Thought
1.3	RI3.02, RI1.03 CGE3e, CGE3f,	Communication Application Thinking/Inquiry	Questions of Theory
1.4	RI.1.03, RI3.04, RT2.03, RT1.01 CGE3b	Communication Application Knowledge/Understanding Thinking/Inquiry	Literary Lens Writing

Focus	Teaching/Learning Strategies	Assessment
1.1 Multiple Interpretations	Task Card/Persona Sentence Prompts Panel Discussion	Performance Task Classroom Presentation
1.2 Schools of Thought	Lecture	Question and Answer Quiz/Test

Focus	Teaching/Learning Strategies	Assessment
1.3 Questions of Theory	Socratic Dialogue Question and Answer	Response Journal
1.4 Literary Lens Writing	Writing to Learn	Diagnostic Writing – content

Unit 2: The Mosaic of Literature

Time: 25 hours

Unit Description

This unit introduces students to the Formalist, Reader Response, and Deconstructionist approaches to literature. Students select one of these schools of literary thought and explore it further through research and a presentation. Some activities include a pre-writing exercise followed by a round table discussion, journal entries, minor research, and a brief essay. In the culminating activity, students design a mosaic representing the literature and media work studied that is reflective of one of the schools of literary thought, and present a rationale of their interpretation. Expectations are grouped to create an environment where students can analyse and write independently, as well as collaborate and create with their peers.

Unit Overview Chart

Cluster	Learning Expectations	Assessment Categories	Focus
2.1	RI3.03, RI1.02, RI2.02 CGE2b	Knowledge Understanding Communication Thinking/Inquiry	Article pre-reading and pre-writing
2.2	RI3.01 CGE2c, CGE5e	Communication Application Thinking/Inquiry	Literary Circle
2.3	RI3.03, RI3.02 CGE1c	Knowledge/Understanding Thinking/Inquiry	Literature Study
2.4	RT2.01, RT1.01, RT1.02 CGE2d	Thinking/Inquiry Communication Application	Literary Theory
2.5	RI1.03, RI1.04, RI4.02 CGE3c	Thinking/Inquiry Communication Application	Literary Path
2.6	RT1.01, RT2.01, RT2.03, RT2.02 CGE5d, CGE7i	Communication Application Thinking/Inquiry	Mosaic

Focus Task	Teaching/Learning Strategies	Assessment
2.1 Pre-reading Pre-writing	Note making Reflection Issue Based Analysis	Checklist Conference
2.2 Literary Circle	Collaboration Discussion Literature Circles Round Table Facilitation	Observation Oral Questions and Answers Presentations

Focus Task	Teaching/Learning Strategies	Assessment
2.3 Literature Study	Reading Response Writing Process Reflection	Essay Peer Editing
2.4 Literary Theory	Oral Explanation Inquiry Process Questioning Process Guided Reading Guided Writing Read Along	Response Journal Conference
2.5 Literary Path	Brainstorming Concept Clarification Research Process Facilitation	Self Assessment Response Journal Checklist Conference
2.6 Mosaic	Simulation Sketching to Learn Collaboration Panel Discussion Conference Multimedia Applications	Presentation Response Journal Exhibition/Demonstration

Unit 3: Mythopoeic Criticism

Time: 20 hours

Unit Description

This unit introduces students to a variety of archetypes from various sources (e.g., myth, fable, fairy tale, scripture). Students are encouraged to keep a journal of their reactions and responses to sources; journal entries should explore archetypal representations in sources used. As a pre-reading activity, students discuss familiar stories to recognize the role of archetypes in their cultural experience. Students begin to read a novel one week ahead of this unit in preparation for a discussion of archetypes within the novel. Essay excerpts from Karl Jung and Northrop Frye provide further preparation for writing an analytical essay.

Unit Overview Chart

Cluster	Learning Expectations	Assessment Categories	Focus
3.1	RI2.01, RT1.01 CGE5f, CGE5e	Communication Application	Myth/Fable/Fairy Tale The familiar stories
3.2	RT2.02, RI3.04 CGE1a, CGE1c, CGE4b, CGE4g CGE7f	Communication Application Thinking/Inquiry	The Prodigal Son
3.3	RI4.02, RI1.03, RT1.02, RI1.04 CGE2a, CGE2e, CGE3e, CGE5b, CGE7f	Knowledge/Understanding Thinking/Inquiry	Novel Study
3.4	RI1.03, RT1.03, RI3.02 CGE3b, CGE4e, CGE5b	Knowledge/Understanding Communication Application Thinking/Inquiry	Essays of Jung and Frye

Cluster	Learning Expectations	Assessment Categories	Focus
3.5	RI1.03, RT1.02, RI2.01, RI3.01, RI3.03, RI3.04, RI4.01 CGE2b, CGE2e, CGE4f, CGE5b, CGE5g	Thinking/Inquiry Communication Application Knowledge/Understanding	Analytical Essay

Focus Task	Teaching/Learning Strategies	Assessment & Evaluation of Student Achievement
3.1 The Familiar Stories	Directed reading Jigsaw Reading of literature	Group Presentation
3.2 The Prodigal Son	Teacher-directed reading Tableau Application of archetypes Dramatization	Formative listening Presentation Rubric
3.3 Novel Study	Directed reading Journal entry Sketching to learn Literature circles Round table	Small Group Presentation Performance Task Questions and answers Response Journal
3.4 Essays of Jung and Frye	Pre-writing (Individual Reading Locating and rereading passages, Scanning text) Jung and Frye Focus Group Journal Response	Conference Peer feedback Response Journal
3.5 Analytical Essay	Writer's Contract Student Essay Focus Group Writing Process Application of technology	Rough Draft edit Conference/peer edit/feedback Rubric for essay evaluation

Unit 4: Feminism and Marxism: Voices

Time: 20 hours

Unit Description

Students explore issues of power and how they are addressed through narrative. Students gain an understanding of the means by which positions of power or powerlessness reveal themselves in text. They investigate language and its construction as a means of understanding positions of power. The culminating activity focuses on assembling a collection of objects symbolic of the characters in the text and their relative status.

Unit Overview Chart

Cluster	Learning Expectations	Assessment Categories	Focus
4.1	RT1.01, RI1.03, RT2.02, RI1.04 CGE2a, CGE3d	Knowledge/Understanding Thinking/Inquiry Communication	Introduction to Marxist and Feminist Literary theory
4.2	RI1.03, RT1.01, RI1.02, RI3.01 CGE4a, CGE4b	Knowledge/Understanding Thinking/Inquiry	Text Study

Cluster	Learning Expectations	Assessment Categories	Focus
4.3	RI3.05, RT1.01, RI4.01, RT2.03, RI4.02 CGE5b	Knowledge/Understanding Thinking/Inquiry Application	Critical Interpretations of Text
4.4	RI1.02, RI3.02 CGE2c	Knowledge/Understanding Application	Commentaries about power
4.5	RI3.04, RI4.02, RT1.02, RT1.03 CGE2b	Knowledge/Understanding Thinking/Inquiry Communication Application	Personal perspectives on power
4.6	RIV.01, RTV.01, RIV.03, RTV.02, RI1.02, RT1.01, RI1.03, RT1.02, RI1.04, RT2.01, RI3.04, RT2.02, RI3.05, RT2.03, RI4.01 CGE2a, CGE2b, CGE2c, CGE3d, CGE4a, CGE4b	Knowledge/Understanding Thinking/Inquiry Communication Application	Culminating Activity - The Shoebox

Focus	Teaching/Learning Strategies	Assessment
4.1 Introduction to Marxist and Feminist Literary theory	Role Play Group Discussion Class discussion	Diagnostic Observations
4.2 Text Study	Directed Reading Group Discussion	Response Journal Checklist
4.3 Critical Interpretations of Text	Group Presentation Reflective Journal Response	Conference Presentation Response Journal Checklist
4.4 Commentaries about power	View variety of media text illustrating power and powerlessness Focus Group Discussion for Analysis	Question and Answer Report
4.5 Personal perspectives on power	Analysis of Societal power structures (e.g., family, school, peer group) Think/Pair/Share	Performance Task
4.6 Culminating Activity – The Shoebox	Writing Process Creative Product Oral Presentation	Checklist Rubric Conference

Unit 5: Marginalized Voices: Discourse

Time: 20 hours

Unit Description

This unit introduces students to marginalized voices (e.g., Post-colonialism, Race, and others). Through exploration of a variety of literary works and/or media, students apply their skills and knowledge to one of these critical theories. While developing problem solving, group dynamics, and accountability skills, the students debate the retention or the removal of a controversial piece of literature. Students are expected to plan and organize their thinking into a logical and cohesive debate. After the debate, students assess the strengths and weaknesses of their peers and their own performances.

Unit Overview Chart

Cluster	Learning Expectations	Assessment Categories	Focus
5.1	RT1.01, RI4.02 CGE1d, CGE3e, CGE3b	Knowledge/Understanding, Communication	Introducing Marginalized Voices
5.2	RT2.01, RT2.02 CGE4g, CGE4a, CGE1h	Knowledge/Understanding, Communication Thinking/Inquiry Application	Portrayal of Voice
5.3	RT2.03 CGE7f, CGE5e, CGE7g	Knowledge/Understanding Communication Application	Portrayals in Poetry
5.4	RI1.01, RI1.02, RI3.01, RI3.02, RI3.05 CGE4f, CGE5g	Knowledge/Understanding Communication Thinking/Inquiry Application	Planning your Perspective
5.5	RI1.03, RI1.04, RI3.04, RI4.02 CGE3b, CGE4d	Knowledge/Understanding Communication Application Thinking/Inquiry	Presenting your Perspective

Focus	Teaching/Learning Strategies	Assessment
5.1 Introducing Marginalized Voices	Lecture Socratic Dialogue	Response Journal
5.2 Cinematic Portrayal of Voice	Directed Viewing Think/Pair/Share Concept Clarification Response Journal	Questions and Answers Oral Quiz or Test
5.3 Portrayals in Poetry	Directed Reading Dramatic Monologue Tableau	Exhibition/Demonstration Response Journal
5.4 Debate Planning	Pre-writing Round Table	Conference Peer Assessment Self-Assessment
5.5 Debate Presentation	Presentation	Checklist Observation Performance Task

Unit 6: Advocating a Voice

Time: 20 hours

Unit Description

This culminating unit is the independent study wherein students reinforce the critical-thinking, analytical, presentation, and writing skills they have already demonstrated in the preceding units. The final product has three tasks: an analytical essay, a creative presentation, and a self-assessment sheet. Students choose and read a piece of fiction (e.g., play, novella, novel, anthology of poetry or short stories) and write an analytical essay that applies the school(s) of thought to which the student feels the greatest connection. Students are encouraged to blend the schools of thought into a framework that works the best for them and produce a creative multi media presentation (such as a poetry reading, dramatic monologue, mock interview) that rewrites or adapts a character or scene from their text using a school(s) of thought studied. Finally, students revisit their tape of themselves from Unit 1 and the diagnostic paragraph they originally wrote and fill in a self-assessment sheet outlining the degree of personal growth over the course.

Unit Overview Chart

Cluster	Learning Expectations	Assessment Categories	Focus
6.1	RI1.03, RT1.01 CGE2b	Knowledge/Understanding Thinking/Inquiry	Self-directed Reading
6.2	RI1.03, RI3.02, RI3.03, RI4.02, RT1.02 CGE2c, CGE4f	Knowledge/Understanding Thinking/Inquiry	Research and Discovery
6.3	RI1.01, RT1.03, RI1.04, RI2.02, RI2.03, RI3.05, RI4.01, CGE7g, CGE2d	Communication Application	Writing Process: Drafts and Conferencing
6.4	RI3.02, RI3.04, RI3.05, RT2.01, RT2.02, RI4.01 CGE3e, CGE4a, CGE5e, CGE5g	Communication Application	Speaking Out
6.5	RT2.03 CGE4b, CGE4g	Thinking/Inquiry Communication	Reflection and Evaluation

Focus	Teaching/Learning Strategies	Assessment
6.1 Self-directed Reading	Thing/Pair/Share Directed Reading/Thinking Reading Response Response Journal	Observation Conference
6.2 Research and Discovery	Learning Contract Independent Study Inquiry Process Research Internet	Response Journal Conference
6.3 Writing Process: Drafts and Conferencing	Conferences Independent Study Writing Process	Conference Essay Peer Evaluation
6.4 Speaking Out	Oral Presentation Rehearsal/Repetition/Practice Role Play Storyboard Independent Study Multimedia Applications	Classroom Presentation Peer Evaluation

Focus	Teaching/Learning Strategies	Assessment
6.5 Reflection and Evaluation	Guided Writing Directed Thinking Reflection	Portfolio Self-assessment Response Journal

Teaching/Learning Strategies

Students enrolled in the ETS4U course have successfully completed the Grade 11 University Preparation course ENG3U and have a special interest in literature and literary criticism. The teacher needs to select literary text in a variety of forms and styles, as the students are to respond personally, critically, and creatively to the literature studied in the course.

Strategies that are used within the whole class, small group, and individual activities incorporate a variety of approaches to develop skills in the following areas.

Whole Class Activities

Teachers should model expectations for students with regard to in-depth and varied literary analysis, including clear and concise communication of such analysis. Whole class discussions should provide the framework to demonstrate the various factors that influence the many lenses through which literary text can be considered.

Teacher-directed:

- direct instruction
- Socratic method
- review
- reading aloud to students

Student-directed Seminars

Small Group Activities

Activities that produce collaborative products or explore an array of perspectives provide students opportunities to extend and clarify their own ideas, as well as to gain insight and knowledge from the observations of other students. Small groups of two to five students are also useful in peer assessment as a strategy for improving student learning and awareness with regard to the achievement charts.

Activities should include:

- pre-reading activities (brainstorming, webbing);
- writing groups (pre-writing activities, conference partners, revision and editing groups);
- discussion/seminar groups;
- 'book club' activities;
- panels, debates, round table discussions;
- think/pair/share activities.

Individual Activities

Individual activities require students to develop and to exhibit critical-thinking skills that incorporate several schools of literary criticism. These perspectives form the basis of personal, critical, and creative responses to literary texts. The independent study project gives the students an opportunity to pursue individual interests, as well as craft their own theory of literary criticism. Students should be encouraged to read materials from a wide range of historical periods, cultures, voices, etc. Specific and ongoing assessment of individual activities assists students in maximizing their abilities in all aspects of the curriculum.

Activities should include:

- independent Study Project;
- reader response activities;
- analytical essays;
- creative writing;
- tests, quizzes;
- student-teacher conferences;
- self assessment.

Assessment & Evaluation of Student Achievement

Assessment is essential to monitor student learning and allows teachers to identify student strengths and weaknesses. Effective assessment gives students and parents the information they need to improve students' performance.

Evaluation is a judgment based on specific criteria (from the achievement charts and curriculum expectations). Emphasis is placed on assessment tasks that are varied in nature, administered over a period of time, and designed to provide opportunities for students to demonstrate their knowledge and skills in a meaningful context. The diversity of student experiences and learning styles must be respected and incorporated into the evaluation.

The Achievement Chart for English is the basis for reporting on student progress, as outlined in *The Ontario Curriculum, Grades 9 to 12, Program Planning and Assessment, 2000.* The goal of the ongoing assessment is to provide varied and frequent opportunities to evaluate student performance. Seventy per cent of the grade will be based on assessments and evaluations conducted throughout the course. Thirty per cent of the grade will be based on a final evaluation in the form of an examination, performance, essay, and/or other methods of evaluation.

Assessment Tools

Rubrics are used to evaluate student achievement on performance activities. They can be developed in conjunction with other teachers and students and used to address specific expectations. They are particularly useful when evaluating essays, presentations, and creative projects. Checklists are used to monitor student progress and are an excellent tool for ensuring process work is complete. Conferences are used in conjunction with a rubric or checklist to evaluate student learning through their ability to communicate their learning.

Accommodations

The nature of critical theory is complex and, for some students, may be a significant challenge. Teachers are encouraged to use many varying strategies to make the materials accessible to students.

Teachers are encouraged to make reasonable accommodations. However, teachers should not change course expectations to such an extent that the academic integrity is diminished.

Where appropriate, the teacher should:

- compact lessons regarding the mechanics of writing and facilitate learning of advanced editing skills;
- encourage the use of technology (e.g., Dreamwriter, Alpha-smart);
- encourage oral discussion before and after reading to increase the students' level of comprehension;
- ensure provision of alternate modes for information sharing (e.g., videos, plays, graphics, tapes,) to support reading comprehension;
- allow additional time for completion of reading activities;
- allow additional time, when required, for completion of assignments;

- read or clarify questions for the student and encourage student to rephrase questions, in his/her own words;
- encourage the deaf or hard of hearing student to advocate for his own appropriate accommodations;
- make use of oral tests or provide the student with a reader or a scribe;
- provide test materials in large print, braille or audio tape;
- ensure classroom accessibility to students who use mobility aids (e.g., canes, crutches, walkers and wheelchairs);
- consult student IEPs for specific direction on accommodation.

Resources

Units in the Course Profile make reference to the use of specific texts, magazines, films, videos, and websites. Teachers need to consult their board policies regarding use of any copyrighted materials. Before reproducing materials for student use from printed publications, teachers need to ensure that their board has a Cancopy licence and that this licence covers the resources they wish to use. Before screening videos/films with their students, teachers need to ensure that their board/school has obtained the appropriate public performance videocassette licence from an authorized distributor, e.g., Audio Cine Films Inc. Teachers are reminded that much of the material on the Internet is protected by copyright. The copyright is usually owned by the person or organization that created the work. Reproduction of any work or substantial part of any work on the Internet is not allowed without the permission of the owner.

Professional Resources

Abrams. M.H. *Glossary of Literary Terms*, 3rd ed. Holt, Rinehart, and Winston, 1997. ISBN 0030765854

Brualdi, A. "Multiple Intelligences: Gardner's Theory." *Teacher Librarian 26*, 2 (November-December 1998): 26-28.

Campbell, L. and B. Campbell. *Multiple Intelligences and Student Achievement: Successful Stories from Six Schools*. Alexandria: ASCD, 1999. ISBN 087120360X

Coelho, E., B. Costiniuk, and C. Newton. *Antiracism Education. Getting Started; A Practical Guide*. Toronto: OSSTF, 1995. ISBN 0920930700

Friend, M., W. Bursick, and N. Hutchinson. *Including Exceptional Students. A Practical Guide for Classroom Teachers*. Scarborough: Allyn and Bacon, 1998. ISBN 0205283810

Goodwin, A.L., ed. *Assessment for Equity and Inclusion. Embracing All Our Children*. New York: Routledge, 1997. ISBN 0415914736

Hawthorne, J.A. *A Concise Glossary of Contemporary Literary Theory*. London: Oxford U.P., 1998. ISBN 0340692227

Makaryk, I.R., ed. *Encyclopaedia of Contemporary Literary Theory: Approaches, Scholars, Terms*. Toronto: University of Toronto Press, 1997. ISBN 080206860X

Pinar, W.F., W.M. Reynolds, P. Slattery, and P.M. Taubman, eds. *Understanding Curriculum. An Introduction to the Study of Historical and Contemporary Curriculum Discourses*. New York: Routledge, 1995. ISBN 0791416623

Ryan, M. *Literary Theory: A Practical Introduction*. Malden: Blackwell, 1999. ISBN 0631172750

Seidman, S., ed. *Queer Theory/Sociology*. Cambridge: Blackwell, 1996. ISBN 1557867399

Seldon, R., P. Widdowson, and P. Brooker. *A Reader's Guide to Contemporary Literary Theory*. London: Prentice Hall, 1997. ISBN 0134919521

Reading Materials for In-Class Use

Note: These are suggested materials only. It is understood that Board approval practices will prevail. In some communities some of these will be controversial and should be avoided.

Abraham, P. *The Romance Reader*. New York: Berkeley, 1996. ISBN 1573225487
Anderson-Dargatz, G. *The Cure for Death by Lightning*. Toronto: Knopf, 1996. ISBN 0394281578
Angelou, M. *I Know Why the Caged Bird Sings*. New York: Signal Hill, 1989. ISBN 0929631048
Atwood, M. *Alias Grace*. Toronto: McClelland and Stewart, 1996. ISBN 077100835X
Atwood, M. *Cat's Eye*. Toronto: McClelland and Stewart, 1988. ISBN 077100871
Atwood, M. *Lady Oracle*. Toronto: McClelland and Stewart, 1976. ISBN 0771008155
Atwood, M. *The Blind Assassin*. Toronto: McClelland and Stewart, 2000. ISBN 0771008635
Atwood, M. *The Handmaid's Tale*. Boston: Houghton Mifflin, 1986. ISBN 0395404258
Atwood, M. *The Robber Bride*. Toronto: McClelland and Stewart, 1993. ISBN 007100821X
Banks, R. *The Sweet Hereafter*. New York: Harper Collins, 1999. ISBN 00060167033
Bradley, M.Z. *Mists of Avalon*. New York: Knopf, 1982. ISBN 0394524063
Bradley, M.Z. *The Firebrand*. New York: Pocket Books, 1988. ISBN 0671667033
Brand, D. *In Another Place, Not Here*. Toronto: Vintage Canada, 1996. ISBN 0394281779
Brand, D. *Land To Light On*. Toronto: McClelland and Stewart, 1997. ISBN 077101645X
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OSS Considerations

Studies in Literature, Grade 12, University Preparation must be preceded, successfully, by English, Grade 11, University Preparation.

Studies in Literature, Grade 12, University Preparation is an optional course and cannot replace English, Grade 12, University Preparation.

This course could be offered in the form of Distance Education. In this model, students from several schools could be assigned one teacher. Readings could be completed independently, conferencing with the teacher could occur electronically (both private and group discussion), and written assignments could be couriered between teacher and student.

Appendix 1

Teaching Strategies - Glossary of Selected Terms

Adapted from the Electronic Curriculum Planner
Ministry of Education, Queen's Printer for Ontario, 2001

Activity-Based Strategies:

An **oral presentation** involves the formal or informal presentation of material to an audience. Oral presentations can vary greatly both in content and format. An oral presentation is an effective way for delivering reports, new material, facts, questions, and suppositions about a topic.

Rehearsal/repetition/practice is a strategy whereby students engage in repeated encounters with facts, rules, patterns, skills, or procedures that need to be recalled and applied during demonstrations of learning.

Simulation is a model or set of circumstances that replicates real or hypothetical conditions through which students respond and act as though the situation were real. Simulation is used when learning about complex processes, events or ideas.

Arts-Based Strategies:

Role-playing is a process in which one explores the thoughts and feelings of another person by responding and behaving as that person would, in a simulated situation. It can involve pairs, groups, or the whole class.

Sketching to learn is a strategy whereby students visually represent the ideas they hear, read or think about in pictorial/graphic form during or immediately following a presentation. It is often used to help students follow a listening, viewing or reading experience in order to process new and complex ideas or concepts.

Tableau is a purposeful arrangement of a group of people representing a moment frozen in time. Tableau may be used to explore sequence, plot development, and characterization by arranging a number of tableaux in a series or to initiate or summarize discussion.

Cooperative-Learning Strategies:

Literature circles is a process in which students meet to discuss their reading experiences, reveal their perceptions about the text, clarify concepts, and participate in a shared experience with the text. A literature circle comprises three to five students who read the same text and gather to discuss and share responses. Students read the text and record their thoughts in a journal, then meet with their group. All students in the group have an opportunity to relate their impressions and contribute to the discussion.

Round table is an information-sharing strategy that is used to generate multiple answers to a question posed by the teacher. Students respond in writing to a question that requires answers that are factual, not conceptual or controversial. In sequential Round Table, one piece of paper circulates and students add information that answers the question as it comes to them.

Think/pair/share is a strategy whereby students think alone for a specified amount of time (wait time) in response to a question that the teacher poses, form pairs to discuss their ideas, and then share responses with the class.

Direct Instruction Strategies:

Conferences are meetings to discuss student work in pairs or small groups in order to facilitate learning (e.g., report on progress, point out strengths, consider problems/solutions, and focus on specific topics). Conferences can be conducted in a variety of formats with the teacher, with other students and with parents/guardians.

Appendix 1 (Continued)

A **directed reading-thinking** activity is a process in which students are assisted to set purposes for and make predictions about their reading. Students gain ideas and information and make connections with literature: stories, poems, narratives, and genre. The process also allows students of different abilities and backgrounds to successfully find meaning in text.

Guided writing is a process of using a variety of writing experiences to direct student understanding of the process, purpose and form of writing. Guided writing demonstrates ways of creating, describing, recording, explaining and organizing information.

A **lecture** is an oral presentation of information during which the learner is responsible for taking appropriate notes. A lecture provides an opportunity for students to develop and practise listening and note-taking skills.

Prompts are words, phrases, or sentences used to focus, direct or stimulate thinking (e.g., "The next step is..." or "Why would you...?"). This strategy can be used to reinforce the positive aspects of students' response, and can encourage students to complete an incomplete response or revise an incorrect one.

A **storyboard** is a series of sketches that frame events (e.g., of a story, film, advertisement) in sequential order. It is used as a visual planning tool for larger presentations in a variety of formats. Each frame consists of scenes or figures with commentary that helps those involved in the production to visualize the story and sequence.

Independent-Learning Strategies:

Independent study is a strategy that develops, with teacher guidance, students' ability to plan, explore, organize and communicate a topic of interest independently and in more detail. It is also used to generate thoughts, review or research a topic, and extend personal learning within the framework of curriculum expectations.

A **learning contract** is a negotiated plan of intent between teacher and student/s to meet the learning needs/interests of an individual, or small group. A learning contract gives students a role and responsibility in shaping learning experience because the students and teacher develop it collaboratively.

Reading response is a strategy whereby students make thoughtful, personal connections with the ideas, language, emotions, and experience in a literary text. Reading response enables students to articulate links to personal experience and to form generalizations from the text for deeper meaning and understanding.

Reflection is a thinking process that involves taking time to consider information and making sense of it in light of previous experience. Reflection also involves looking back to evaluate previous experience and learning to identify possible problems and opportunities ahead.

A **response journal** is a form of writing in which students make thoughtful connections to texts, activities, and experiences. A response journal provides sustained opportunity to explore, analyse, question, interpret, or reflect in order to gain new insights and enriched appreciation or understanding.

Inquiry and Research Strategies:

The **inquiry process** is a set of strategies whereby students answer questions - either their own or those developed collaboratively - to solve problems and make decisions. In ways similar to the research process, the inquiry process includes discernable stages, though these may or may not be followed in a fixed order depending on the task and learning style. Following an inquiry (and research) methodology provides opportunities for students to acquire an attitude of inquiry and build habits of mind to be independent learners.

Appendix 1 (Continued)

Research is the process whereby students investigate a topic by asking questions, locating and selecting resources, analysing and evaluating information, reporting findings, and transferring learning for purposes of extending and creating knowledge, solving problems, and making decisions. Research is used by students to acquire further learning about topics of personal interest, or for information required for school projects and assignments.

The **writing process** is a process whereby writers work through key steps from discussion or brainstorming, selecting a topic, planning, writing a first draft, revising, redrafting and editing to publishing a finished/polished written product.

Technology Application Strategies:

Graphic applications are computer software programs, such as paint and draw programs, which are used to create and edit images, pictures, and other visuals. The use of graphic applications and desktop publishing software can enhance work by clarifying and illustrating the text to improve communication, provide additional information, illustrate ideas, appeal to the visual learner and act as memory aids.

Multimedia applications are computer software programs that integrate a variety of elements such as sound, animation, text, and graphics into a presentation format. Multimedia applications allow students to practise their skills in a variety of technologies creating a multimedia production.

The **Internet** (Net) is a worldwide computer network connecting users to each other for communication. Because of the open structure, the use of the Internet requires the teaching and learning of critical searching skills in order to find and use relevant, valid, and useful information in a timely, safe, and ethical manner.

Thinking Skill Strategies:

Analysing bias and stereotype is a process that examines inequities based on race, ethnicity, gender, class, points of view or perceptions, and any number of physical or mental attributes of individuals. It allows students to examine their own personal prejudices as well as systemic discrimination, and to understand how social, political, economic, organizational, and cultural structures in society contribute to these perceptions.

Brainstorming is a group process for generating questions, ideas, and examples, and is used to illustrate, expand, or explore a central idea or topic. Brainstorming involves students sharing whatever material comes to mind and recording every idea, without making judgements about the material being generated.

Concept clarification is a process that defines a concept by identifying its critical attributes, identifying examples and creating analogies to help students visualize or remember the concept.

Expressing another point of view is a strategy used to develop critical thinking in students and the ability to look at issues from more than one perspective. It includes identification of whose point of view is being considered, the needs and concerns of the person identified, investigation of information about the person identified, and summarizing the position of that person.

Issue-based analysis is a strategy used to develop the higher level thinking skills of analysis and synthesis. It involves summarizing the material, distinguishing fact and opinion, identifying sources, and analysing biases in primary source materials commonly using a visual organizer or frame.

Media analysis is the examination of commercial media works for the purpose of "decoding" the work; that is, determining the purpose, intended audience, mood, message, and techniques used to create the work. Key concepts of media analysis include recognition that media construct reality, have commercial implications, contain ideological and value messages, and have social and political implications.

Appendix 2

Glossary of terms – Selected Assessment Strategies

Adapted from the *Electronic Curriculum Planner*, Ministry of Education, Queen's Press for Ontario, 2001.

The classroom presentation is an assessment that requires students to verbalize their knowledge, select and present samples of finished work and organize thoughts, in order to present a summary of learning about a topic.

The conference is a formal or informal meeting between the teacher and student and/or parent; it has a clear focus on learning for discussion.

The essay is a writing sample used to assess student understanding and/or how well students can analyse and synthesize information; it is a pencil-and-paper assessment where a student constructs a response to a question, topic, or brief statement. It provides the student with the opportunity to communicate his/her reasoning in a written response.

The exhibition/demonstration is a performance in which a student demonstrates individual achievement through application of specific skills and knowledge; it is used to assess progress in tasks that require students to be actively engaged in an activity. (e.g., designing a mural).

The interview is a form of conversation in which all parties (teacher, student and parent) increase their knowledge and understanding.

The learning log is an ongoing record by the students of what they do while working on a particular task or assignment; it makes visible what students are thinking and/or doing through frequent recordings over time.

Observation is a process of systematically viewing and recording student behaviour for the purpose of making programming decisions; it permeates the entire teaching process by assisting the teacher in making the decisions required in effective teaching.

The performance task is an assessment which requires students to demonstrate a skill or proficiency by asking them to create, produce, or perform; it may be an observation of a student or group of students performing a specific task to demonstrate skills and/or knowledge through open-ended "hands-on" activities.

The Portfolio is a purposeful collection of samples of students' work that is selective, reflective, and collaborative; it demonstrates the range and depth of student achievement, knowledge, and skills over time and across a variety of contexts.

Questions are posed by the teacher to determine if students understand what is or has been presented, or to extend thinking, generate ideas or problem solve.

Answers provide opportunities for oral assessment when the students respond to a question by speaking rather than by writing.

Quizzes, tests, and examinations are assessments in which the students demonstrate their knowledge and, in some cases, demonstrate their skills.

The response journal provides frequent written reflective responses to material that students are reading, viewing, listening to, or discussing.

Self-assessment is the process of gathering information and reflecting on one's own learning; it is the students' own assessment of personal progress in knowledge, skills, processes, or attitudes. It leads students to a greater awareness and understanding of themselves as learners.

Appendix 3

Definition of Core Terminology–Schools of Literary Thought

Deconstructionalism/Post-Structuralism

"The overall aim of poststructuralism and deconstructive "critique" is different from the rigorous "scientific" analyses of structuralism. Instead of attempting to account for how things are, their order, deconstruction and poststructuralism aim at describing the limits of understanding in terms of such various factors as the intellectual assumptions that allow limits and definitions to be assumed, the social relationships of power that are served by these definitions and individual and "subjective" ends that are served."

Davis, Robert Con & Ronald Schleifer. *Contemporary Literary Criticism. Literary and Cultural Studies,* 4th ed. New York; Longman, 1998, p.319.

Feminism

Feminist and gender studies are so diverse that a definition encompassing them all could easily be criticized as misleading, outdated, or impractical. This study includes, but is not limited to, investigating social constructions related to gender as they appear in literature. More recent feminist and gender studies have moved beyond simple critiquing of patriarchal culture implicit in a text and consider numerous viewpoints that can also include gay/lesbian culture.

Davis, Robert Con and Ronald Schleifer. *Contemporary Literary Criticism. Literary and Cultural Studies,* 4th ed. New York; Longman, 1998.

Formalism/Structuralism

"In its literary criticism, structuralism is closely related to formalism… The principle aim of these movements was to displace "content" in literary analysis and to focus, instead, on literary "form" in a detailed manner analogous to the methods of empirical scientific research. Both movements also sought to organize the generic structures of literature into a system consistent with the inner ordering of works that close reading revealed. Literature is viewed as a complex system of "forms" and analyzable with considerable objectivity at different levels of generality – from the specific components of a poetic image or line through the poem's genre to that genre's place in the system of literature."

Davis, Robert Con and Ronald Schleifer. *Contemporary Literary Criticism. Literary and Cultural Studies*, 4th ed. New York; Longman, 1998, p.257.

Appendix 3 (Continued)

Mythopeicism

"The principle common to most branches of archetypal criticism is the hypothesis that the structures of myth and ritual are connected with (i.e., continuous with, extend themselves into) the structures of literature, and therefore a knowledge of myth and ritual are primary to the critical understanding of literature. Archetypal criticism focuses on images, symbols, metaphors, characters, plots, events, and themes that continually recur in works of literature but which cannot be satisfactorily explained or explicated as matters of biographical, historical, or social influence because they are in some way linked to sources prior to these contexts. These literary elements are called "archetypes" (Greek arch, "first" + typos, "form" or "type"). While the first task of archetypal literary criticism is to examine the presence and function of these recurring forms in the literary text, however they got there, most archetypal critics go on to theorize the more difficult matter of the nature and origin of such forms. Predictably, this sees archetypal criticism engaging fields such as psychology, psychoanalysis, religious studies, anthropology and comparative mythology in an interdisciplinary fashion."

http://www.humanities.mcmaster.ca/~english/Gill/archetypal.html

(Neo-)Marxism

Based on the writings of Karl Marx, (1818-1883) this school of thought contends that history and culture is largely a struggle between economic classes, and literature is often a reflection of the attitudes and interests of the dominant class. An often-repeated statement from Marx expresses a basic idea specific to this form of criticism. "It's not the consciousness of men that determines their being, but on the contrary, their social being that determines their consciousness."

Selden, Raman, Peter Widdowson, and Peter Brooker. *A Reader's Guide to Conemporary Literary Theory*, 4th ed. London: Prentice-Hall, 1997.

Reader Response Theory

This approach to criticism argues that the reader brings considerable meaning to a text in much the same way that observation alters the object under study. In other words, the reader, through their own values, experiences, and reading strategies, actively participates in the production of meaning in the text.

Selden, Raman, Peter Widdowson, and Peter Brooker. *A Reader's Guide to Conemporary Literary Theory,* 4th ed. London: Prentice-Hall, 1997.

Coded Expectations, Studies in Literature, Grade 12, University Preparation, ETS4U

Reading and Interpreting Literary Texts

Overall Expectations

RIV.01 · read and demonstrate an understanding of a range of literary texts from various periods and countries;

RIV.02 · demonstrate an understanding of how form, diction, syntax, voice, and style are used to communicate meaning and enhance the impact of literary texts;

RIV.03 · demonstrate an understanding of a range of critical interpretations of literary texts;

RIV.04 · assess the function and significance of literature in society.

Specific Expectations

Understanding the Meaning of Literary Texts

RI1.01 – analyse a range of literary works, with an emphasis on in-depth study of particular genres, authors, themes, time periods, or countries;

RI1.02 – analyse literary texts in performance or recorded on film or tape;

RI1.03 – select, use, and adapt reading strategies to interpret challenging literary texts (e.g., research the social, cultural, and political context of a literary period before reading; reread a text to identify connections among ideas, incidents, characters, images, and themes; research critical assessments of an author's work);

RI1.04 – analyse how literary texts provide insight into diverse human experiences and perspectives (e.g., compare the representations of heroes in a range of poems and novels).

Understanding the Forms, Language, Voice, and Style of Literary Texts

RI2.01 – identify elements of literary forms and evaluate their effectiveness in communicating meaning and enhancing the impact of texts (e.g., write an essay explaining how variations in chronological order or point of view are used to achieve multiple layers of meaning in a novel; compare how a similar idea is expressed in a sonnet and a free-verse poem);

RI2.02 – describe the diction and syntax used in literary texts and evaluate how effectively they help communicate meaning and enhance impact (e.g., assess the effect on the reader of inverted word order in a poem; describe how diction is used to reveal the social class of characters in a novel);

RI2.03 – describe the voice and style used in literary texts and evaluate how effectively they help communicate meaning and enhance impact (e.g., describe the distinctive voices in a novel with multiple narrators and assess the effect of their use for an independent study project on the contemporary novel).

Understanding Interpretations of Literary Texts

RI3.01 – analyse and assess their own and others' responses to a range of literary texts (e.g., record and assess a group's responses to sections of a novel; write an analytical academic essay comparing critical reviews of a poem with their own interpretation);

RI3.02 – demonstrate an understanding of key concepts and specialized terms in literary criticism (e.g., consult a glossary of literary terms or specialized reference sources to understand unfamiliar terminology and allusions; explain concepts and specialized language used in critical interpretations of a film; use the specialized language of literary criticism appropriately and effectively in an analytical academic essay);

RI3.03 – analyse and assess critical interpretations of literary texts researched through the use of print and electronic sources (e.g., write a brief synopsis of a critical article and assess the degree to which it increases understanding of a play; create an annotated bibliography of secondary sources, assessing their usefulness for helping readers understand a novel);

RI3.04 – analyse literary texts by applying key literary concepts (e.g., explain the use of archetypes in short stories; analyse the power relationships among characters from different social classes in a novel or film; discuss how a psychoanalytical interpretation helps clarify the motivations and actions of a tragic hero; debate whether a poem has only one meaning that resides solely in the text or whether each reader negotiates a unique meaning based on personal background and experience);

RI3.05 – analyse how social, cultural, and political contexts and the perspectives of various readers influence the interpretation of literary texts (e.g., explain the appeal of a play that has been presented successfully in different parts of the world; analyse the influence of contemporary social attitudes about gender and race on our understanding and interpretation of a play or novel from another historical period).

Understanding the Social Purposes of Literary Texts

RI4.01 – analyse the relationships between literary texts and the social, cultural, and political contexts in which they were created (e.g., explain why certain authors have been persecuted or certain literary texts suppressed; conduct research to explain the effect of literary works that have had a significant impact on society);

RI4.02 – analyse and assess the social functions of literary texts (e.g., prepare an independent study project about how literature defines, reinforces, or challenges commonly held values; explain how a contemporary novel or play contributes to public dialogue on a social issue; explain the impact on society of selected works of literature).

Responding to Literary Texts

Overall Expectations

RTV.01 · produce personal and critical responses to a range of literary texts and criticism;

RTV.02 · produce creative responses to a range of literary texts and criticism.

Specific Expectations

Responding Personally and Critically to Literary Texts

RT1.01 – explain ideas, intuitions, and feelings evoked by literature (e.g., discuss possible interpretations of an image to understand a theme in a poem; keep a graphic record of personal reactions to ideas from primary and secondary sources; describe and explain personal responses in a group to clarify and challenge the ideas, issues, and themes in a text and to negotiate a common interpretation);

RT1.02 – produce critical responses to ideas, themes, and issues presented in a range of literary texts (e.g., evaluate the relationship between the structure and ideas in a sonnet; challenge the values conveyed in plays of the Theatre of the Absurd for an independent study project);

RT1.03 – produce critical responses to interpretations of texts and theories of literary criticism (e.g., analyse a particular interpretation of a novel to identify significant evidence from the text that is not included in the interpretation; debate the critical view that meaning resides solely in the text).

Responding Creatively to Literary Texts

RT2.01 – design and create, individually or collaboratively, literary or media works in response to literary texts (e.g., write a satire exposing the human foibles and social follies of characters in literary texts; write and perform an original short play extending a theme in literature);

RT2.02 – adapt a character, scene, or idea from a literary text for presentation in another form or medium (e.g., role-play characters from a novel in a trial situation; use ideas and themes from a poem as the basis of a short story);

RT2.03 – assess the extent to which their created or adapted works expand understanding of ideas, themes, and issues in the original literary texts (e.g., use a class-developed rubric to assess the effectiveness of the created or adapted works; make an oral presentation explaining how the work created or adapted underlines the continuing relevance of the original text).

Ontario Catholic School Graduate Expectations

The graduate is expected to be:

A Discerning Believer Formed in the Catholic Faith Community who

CGE1a -illustrates a basic understanding of the **saving story** of our Christian faith;
CGE1b -participates in the **sacramental life** of the church and demonstrates an understanding of the centrality of the Eucharist to our Catholic story;
CGE1c -actively reflects on **God's Word** as communicated through the Hebrew and Christian scriptures;
CGE1d -develops attitudes and values founded on Catholic **social teaching** and acts to promote social responsibility, human solidarity and the common good;
CGE1e -speaks the **language of life**... "recognizing that life is an unearned gift and that a person entrusted with life does not own it but that one is called to protect and cherish it." (Witnesses to Faith)
CGE1f -seeks intimacy with God and celebrates **communion** with God, others and creation through prayer and worship;
CGE1g -understands that one's purpose or **call in life** comes from God and strives to discern and live out this call throughout life's journey;
CGE1h -respects the **faith traditions**, world religions and the life-journeys **of all people of good will**;
CGE1i -integrates faith with life;
CGE1j -recognizes that "sin, human weakness, conflict and forgiveness are part of the human journey" and that the cross, the ultimate sign of forgiveness is at the heart of **redemption**. (Witnesses to Faith)

An Effective Communicator who
CGE2a -listens actively and critically to understand and learn in light of gospel values;
CGE2b -reads, understands and uses written materials effectively;
CGE2c -presents information and ideas clearly and honestly and with sensitivity to others;
CGE2d -writes and speaks fluently one or both of Canada's official languages;
CGE2e -uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology and information systems to enhance the quality of life.

A Reflective and Creative Thinker who
CGE3a -recognizes there is more grace in our world than sin and that hope is essential in facing all challenges;
CGE3b -creates, adapts, evaluates new ideas in light of the common good;
CGE3c -thinks reflectively and creatively to evaluate situations and solve problems;
CGE3d -makes decisions in light of gospel values with an informed moral conscience;
CGE3e -adopts a holistic approach to life by integrating learning from various subject areas and experience;
CGE3f -examines, evaluates and applies knowledge of interdependent systems (physical, political, ethical, socio-economic and ecological) for the development of a just and compassionate society.

A Self-Directed, Responsible, Life Long Learner who

CGE4a -demonstrates a confident and positive sense of self and respect for the dignity and welfare of others;

CGE4b -demonstrates flexibility and adaptability;

CGE4c -takes initiative and demonstrates Christian leadership;

CGE4d -responds to, manages and constructively influences change in a discerning manner;

CGE4e -sets appropriate goals and priorities in school, work and personal life;

CGE4f -applies effective communication, decision-making, problem-solving, time and resource management skills;

CGE4g -examines and reflects on one's personal values, abilities and aspirations influencing life's choices and opportunities;

CGE4h -participates in leisure and fitness activities for a balanced and healthy lifestyle.

A Collaborative Contributor who

CGE5a -works effectively as an interdependent team member;

CGE5b -thinks critically about the meaning and purpose of work;

CGE5c -develops one's God-given potential and makes a meaningful contribution to society;

CGE5d -finds meaning, dignity, fulfillment and vocation in work which contributes to the common good;

CGE5e -respects the rights, responsibilities and contributions of self and others;

CGE5f -exercises Christian leadership in the achievement of individual and group goals;

CGE5g -achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others;

CGE5h -applies skills for employability, self-employment and entrepreneurship relative to Christian vocation.

A Caring Family Member who

CGE6a -relates to family members in a loving, compassionate and respectful manner;

CGE6b -recognizes human intimacy and sexuality as God given gifts, to be used as the creator intended;

CGE6c -values and honours the important role of the family in society;

CGE6d -values and nurtures opportunities for family prayer;

CGE6e -ministers to the family, school, parish, and wider community through service.

A Responsible Citizen who

CGE7a -acts morally and legally as a person formed in Catholic traditions;

CGE7b -accepts accountability for one's own actions;

CGE7c -seeks and grants forgiveness;

CGE7d -promotes the sacredness of life;

CGE7e -witnesses Catholic social teaching by promoting equality, democracy, and solidarity for a just, peaceful and compassionate society;

CGE7f -respects and affirms the diversity and interdependence of the world's peoples and cultures;

CGE7g -respects and understands the history, cultural heritage and pluralism of today's contemporary society;

CGE7h -exercises the rights and responsibilities of Canadian citizenship;

CGE7i -respects the environment and uses resources wisely;

CGE7j -contributes to the common good.

Unit 3: Mythopoeic Criticism

Time: 20 hours

Unit Description

This unit introduces students to a variety of archetypes from various sources (e.g., myth, fable, fairy tale, scripture). Students are encouraged to keep a journal of their reactions and responses to text; journal entries should explore archetypal representations in sources used. As a pre-reading activity, students discuss familiar stories to recognize the role of archetypes within the novel. Essay excerpts from Carl Jung and Northrop Frye will provide further preparation for writing an analytical essay.

Unit Synopsis Chart

Activity	Time	Learning Expectations	Assessment Categories	Tasks
3.1 The Familiar Stories	2.5 hours	RI2.01, RT1.01 CGE5e, CGE5f	Knowledge/ Understanding Application	Students read and discuss common stories found in fairy tale, fable and myth and present a contemporary version of each.
3.2 The Prodigal Son	4 hours	RIV.03, RTV.02, RIV.02, RT2.02, RI3.04 CGE1a, CGE1c CGE4b, CGE4g CGE7f	Communication Application	The students perform a guided reading of the scriptural story The Prodigal Son and create tableaux depicting interpretations of rebellion, restoration, reconciliation, return, and restitution.
3.3 Novel Study	5 hours	RIV.01, RI4.02, RI1.03, RT1.02, RI1.04 CGE2a, CGE2e, CGE3e, CGE5b, CGE7f	Thinking/ Inquiry Application	With pre-reading and pre-writing activities, students prepare a round table discussion that highlights mythopoeic elements in the novel. In groups, students are assigned archetypes applicable to: a) narrative design, b) character, and c) imagery.
3.4 Essays of Jung and Frye	3 hours	RIV.01, RTV.02, RI1.03, RT1.03, RI3.02 CGE3b, CGE4e, CGE5b	Knowledge/ Understanding Communication Thinking/ Inquiry	Given essays or essay excerpts from Northrop Frye and Carl Jung, students write a précis and propose a thesis for a formal essay. In a focus group discussion, students will listen and contribute ideas to clarify and focus individual ideas and theses. This activity culminates in a writer's contract.
3.5 Analytical Essay	5.5 hours	RIV.02, RTV.01, RI1.03, RT1.02, RI2.01, RI3.01, RI3.03, RI3.04, RI4.01, CGE2b, CGE2e, CGE4f, CGE5b, CGE5g	Knowledge/ Understanding Thinking/ Inquiry Communication Application	Students continue research of the novel and mythopoeic elements on an individual basis. The writing process in this activity includes planning, first drafts, revising, redrafting, editing, and publishing.

Activity 3.1: The Familiar Stories

Time: 2.5 hours

Description

Students read the chosen novel a week prior to the commencement of this unit. Students then read and discuss common stories found in fairy tale, fable or myth and present a contemporary version of each. Suggested common stories include Beauty and the Beast, The Ugly Duckling, The Tortoise and the Hare, The Boy Who Cried Wolf, The Creation Myth, The Rough Faced Girl, Demeter and Persephone, Eurydice and Orpheus.

Strand(s) & Learning Expectations

Ontario Catholic School Graduate Expectations

CGE5e - respects the rights, responsibilities and contributions of self and others;
CGE5f - exercises Christian leadership in the achievement of individual and group goals.

Strand(s): Reading and Interpreting Literary Texts, Responding to Literary Texts

Specific Expectations

RI2.01 - identify elements of literary forms and evaluate their effectiveness in communicating meaning and enhancing the impact of texts;
RT1.01 - explain ideas, intuitions, and feelings evoked by literature.

Prior Knowledge & Skills

Students should be able to:

- analyse how key elements of literary forms, other than novels and poetry, are used to enhance meaning;
- organize ideas to suit specific forms and purposes for writing;
- communicate orally in large and small group discussions;
- use techniques of oral presentation to communicate effectively.

Planning Notes

- Teachers provide the students with a copy of the novel for independent reading one week before this unit of study commences.
- Teachers should encourage students to bring to class myths, fables, and fairy tales from their cultural background in preparation for the jigsaw activity.
- Teachers are reminded of the importance of being sensitive to cultural stories and perspectives and should instruct the students accordingly.
- Teachers should compile a collection of myths, fairy tales, or fables that deal with a common archetype (e.g., beauty, wisdom, wilderness, fate, greed etc.)

Teaching/Learning Strategies

3.1: Directed Reading: As a whole-class activity, the teacher leads students through an analysis of a specific "archetypal" text e.g., The Ugly Duckling, Beauty and the Beast, The Tortoise and the Hare, The Boy Who Cried Wolf, Demeter and Persephone, Eurydice and Orpheus. They analyse each for themes, message and relevance to the human experience. **Note:** Archetypal texts refer to fables, fairy tales or myths that communicate universal, cross-cultural experiences and values.

3.1.2: Jigsaw: In expert groups, students select an archetypal text from those pooled together (see planning notes). Students then analyse the text for themes, messages, and relevance to the human experience. The expert group members then return to their home groups to relate the narrative, the values, and experiences associated with it. Home group members then record on chart paper the universal themes, messages, and relevance to human experience to be posted in the classroom for viewing throughout the unit.

3.1.3 Reading of Literature: The students have received the novel for independent reading and are now encouraged to seek out the archetypal elements of narrative design, character, and imagery. Students record their impressions in a response journal as they proceed through the novel.

Assessment & Evaluation of Student Achievement

Appendix 3A – Formative evaluation of Archetypes Worksheet (To be applied in 3.3.1 The Novel Study)

Accommodations

The teacher should:

- provide supplemental reading materials for gifted students. (e.g., have students focus on works of one author);
- consult student IEPs for specific directions on accommodation.

Resources

The Rough Faced Girl. Aesop. *Aesop's Fables*. Dover Publications, Inc., 1994. ISBN 0486280209

Anderson, Hans Christian. *The Classic Treasury of Hans Christian Anderson Fairy Tales*. Running Press Book Publishers, 1997. ISBN 0762401850

Doty, William. Mythography: *The study of myths and rituals*. University of Alabama Press, 1986.

Downing, Christine, ed. *The long journey home: Re-visioning the myth of Demeter and Persephone for our time*. Boston: Shambhala, 1994.

Snider, Clifton. *The stuff that dreams are made on: A Jungian interpretation of literature*. Wilmette, Illinois: Chiron Publications, 1991.

Stevens, Anthony. *Archetypes: A natural history of the self.* New York: Quill, 1983. Von Franz, Marie-Louise. *An Introduction to the Interpretation of Fairytales*. Dallas: Spring Publications, 1970.

Appendix

Refer to Appendix 3A – Identification of Archetypes in the Novel

Activity 3.2: The Prodigal Son

Time: 4 hours

Description

The narrative design of the Prodigal Son (Luke 15 11-32) represents another archetype common to literature. The students are to apply the archetype of the Prodigal Son in a contemporary manner, by creating tableaux depicting situations of rebellion, reconciliation, restoration, return, and restitution.

Strand(s) & Learning Expectations

Ontario Catholic School Graduate Expectations

CGE1a - illustrates a basic understanding of the saving story of our Christian faith;
CGE1c - actively reflects on God's word as communicated through the Hebrew and Christian scriptures;
CGE4b - demonstrates flexibility and adaptability;

CGE4g - examines and reflects on one's personal values, abilities and aspirations influencing life's choices and opportunities;
CGE7f - respects and affirms the diversity and interdependence of the world's peoples and cultures.

Strand(s): Reading and Interpreting Literary Texts, Responding to Literary Texts

Overall Expectations

RIV.03 - demonstrate an understanding of a range of critical interpretations of literary Texts;
RIV.02 - demonstrate an understanding of how form, diction, syntax, voice, and style are used - to communicate meaning and enhance the impact of literary texts;
RTV.02 - produce creative responses to a range of literary texts and criticism.

Specific Expectations

RI3.04 - analyse literary texts by applying key literary concepts;
RT2.02 - adapt a character, scene, or idea from a literary text for presentation in another form or medium.

Prior Knowledge & Skills

Students should be able to use techniques of oral presentation to communicate effectively, with a focus on clear organization, relevant examples, appropriate vocabulary and style, repetition for emphasis, and the use of voice projection, pace, posture, timing, body language, visual aids, and technology.

Planning Notes

- Refer to Appendix 3B for instructions for introducing tableau.
- Teachers should be sensitive to the personal nature of the experience and support students in avoiding disclosure and discussion of sensitive issues.
- Teachers should obtain copies of The Prodigal Son for students (Luke 15 11-32).
- Teachers are advised to remind students about the suitability of the content for their narrative designs.

Teaching/Learning Strategies

3.2.1 Teacher-Directed Reading: Before reading the parable of The Prodigal Son, the teacher requires the students to achieve consensus on a definition for the following stages of the narrative: rebellion, reconciliation, restoration, return and, restitution. After reading the story, the students are to identify the stages of the narrative by retelling the part of the story in which the stage occurs.

3.2.2 Tableau (See Appendix 3B – Strategies for the use of Tableau.): Students are to create a tableau of the narrative design for The Prodigal Son.

3.2.3 Application of Archetype to a Modern Parable: Student groups create a modern parable in which they implement the narrative design of rebellion, reconciliation, restoration, return, and restitution in a modern teenage experience. This narrative design is an archetype, just as a character could be an archetype. The students present their versions of the archetype through a tableau. Note: students may choose to employ a narrative commentary to add clarity to the tableaux.

Assessment & Evaluation of Student Achievement

Appendix 3B – Strategies for Tableaux and Evaluation Checklist

Accommodations

The teacher should:

- select an environment suitable for dramatizations (e.g., drama room, gymnasium) or make provisions within individual classrooms;
- provide immediate, specific feedback on progress with tableaux whenever possible;

Resources

The New Catholic Study Bible, St. Jerome Edition. New York: Thomas Nelson Publishers, Inc. 1985.

Scult, Allen, McGee, Michael Calvin, and Hunt, J. Kenneth. "Genesis and power: An analysis of the Biblical story of creation." *Quarterly Journal of Speech 72* (1986): 113-131.

Appendix

Appendix 3B – Strategies for Tableaux and Evaluation Checklist

Activity 3.3 Novel Study

Time: 5 hours

Description

This unit focuses on applying mythopoeic criticism to a novel study. Students undertake activities such as pre-writing, directed reading, small group discussion, and sketching to learn to identify and discuss archetypes in the novel.

Strand(s) & Learning Expectations

Ontario Catholic School Graduate Expectations

CGE2a - listens actively and critically to understand and learn in light of gospel values.
CGE2e - uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology, and information systems to enhance the quality of life;
CGE3e - adopts a holistic approach to life by integrating learning from various subject areas and experience;
CGE5b - thinks critically about the meaning and purpose of work;
CGE7f - respects and affirms the diversity and interdependence of the world's peoples and cultures.

Strand(s): Reading and Interpreting Literary Texts, Responding to Literary Texts

Overall Expectations

RIV.01 - read and demonstrate an understanding of a range of literary texts from various periods and countries.

Specific Expectations

RT1.02 - produce critical responses to ideas, themes, and issues presented in a range of literary texts;
RI1.03 - select, use, and adapt reading strategies to interpret challenging literary texts;
RI1.04 - analyse how literary texts provide insight into diverse human experiences and perspectives.

Prior Knowledge & Skills

The students should be able to:

- select specific and relevant evidence from texts and use it to support interpretations;
- communicate orally in group discussions applying such skills as preparing for discussion, contributing relevant information, summarizing main ideas of the discussion, and accepting group decisions;
- select and use vocabulary and figurative language to express themselves clearly.

Planning Notes

- As with a novel study, the choices are too numerous to list. The novels listed in the resource section are suggestions only.
- Teachers should post the work generated in the literature circles in the classroom for the remainder of the unit to allow time for the students to examine and consider the archetypes for their analytical essay.
- If students wish to limit their comments regarding the archetypes to an analytical nature rather than a personal one, then that should be allowed.

Teaching/Learning Strategies

3.3.1 Directed Reading: Students complete the worksheet of Appendix 3A (made available to students in Activity 3.1.1) in which they are challenged to identify archetypes related to character, narrative design, and imagery.

3.3.2 Journal Entry: Instruct the students to write a journal reflection identifying archetypes or aspects of an archetype that they find particularly interesting or compelling.

3.3.3 Sketching to Learn: Students are to include with their journal entry a pictorial representation of the archetype. Encourage students to refrain from drawing "typical" examples of heroes; rather, the exercise should take the form of identifying aspects of abstract concepts such as heroism, the scapegoat, the quest, paradise, etc.

3.3.4 Literature Circles: The preceding exercises constitute pre-writing exercises for the literature circle. Students in small groups refer to these writing exercises as they take turns revealing perceptions and clarifying ideas related to archetypes in the novel. These perceptions are shared and recorded on chart paper within the group so that each student has the opportunity to record their interpretation. Students are invited to attach their sketches of the archetype to the paper.

3.3.5: Round Table: The teacher encourages the students to delve deeper into the layers of the novel by posing key questions that concentrate on the symbolic aspects of the archetype(s) and their meaning.

Assessment & Evaluation of Student Achievement

As the round table discussion occurs, the teacher should visit each group to determine if the students understand the nature of archetype and are able to identify archetypes in the novel of study. The opportunity exists for the teacher to ask leading questions to elicit examples of archetype in the novel.

Accommodations

- The teacher should seek out opportunities to provide positive feedback to those students who express themselves more successfully in pictorial/graphic form than they would in writing.
- Challenge gifted students to draw comparisons with archetypes found in other novels, poetry, short stories, and other media.

Resources

Atwood, Margaret. *The Robber Bride*. Toronto: McClelland And Stewart, 1993. ISBN 007100821X

Callaghan, Morley. *Such Is My Beloved*. 1996. ISBN 077109955X

More Joy in Heaven. 1996. ISBN 0771099568

Conrad, Joseph. *Heart of Darkness*. Dover Publications, 2001. ISBN 0486419347

Davies, Robertson. *Fifth Business*. Penguin Books of Canada Ltd., 1996. ISBN 0140260498

Laurence, Margaret. *The Stone Angel*. McClelland & Stewart Inc., 1998. ISBN 077104707X

Findley, Timothy. *Not Wanted on the Voyage*. Markham: Penguin, 1985. ISBN 014007306X

Orwell, George. *1984*. Plume Books, 1989. ISBN 0452262933

Shelley, Mary. *Frankenstein*. New York: Bantam Books, 1991. ISBN 0553212478

* See Resource List for Course Overview ETS4U

Appendix

Appendix 3A – Identification of Archetypes in the Novel

Activity 3.4: Essays of Jung and Frye

Time: 3 hours

Description

From essays pre-selected by the teacher, students examine ideas proposed by Carl Jung, Northrop Frye, and their critics. Crucial to this activity is the students' success in reading the text closely for information and understanding key concepts and specialized terms in literary criticism.

Strand(s) & Learning Expectations

Ontario Catholic School Graduate Expectations

CGE3b - creates, adapts, and evaluates new ideas in light of the common good;
CGE4e - sets appropriate goals and priorities in school, work, and personal life;
CGE5b - thinks creatively about the meaning and purpose of work.

Strand(s): Reading and Interpreting Literary Texts, Responding to Literary Texts

Overall Expectations

RIV.01 - read and demonstrate an understanding of a range of literary texts from various periods and countries;
RTV.02 - produce creative responses to a range of literary texts and criticism.

Specific Expectations

RI1.03 - select, use, and adapt reading strategies to interpret challenging literary texts;
RI3.02 - demonstrate an understanding of key concepts and specialized terms in literary criticism;
RT1.03 - produce critical responses to interpretations of texts and theories of literary criticism.

Prior Knowledge & Skills

The student should be able to:

- apply the format for précis writing;
- use critical listening skills to understand, ask questions to confirm understanding, and to write accurate messages.

Planning Notes

The teacher is to pre-select a variety of essays from Carl Jung and Northrop Frye that pertain to myth and archetype in literature, or essays in criticism on the aforementioned scholars.

Teaching/Learning Strategies

3.4.1 Pre-writing (Individual Reading, Locating and Rereading Passages, Scanning Text): The teacher is to distribute the essays or essay excerpts to the students instructing them to: a) complete an initial reading, b) highlight key concepts, c) write a précis.

3.4.2 Jung and Frye Focus Group: The teacher is to organize students in heterogeneous groupings of essays on Jung, Frye and respective critics, and proponents to discuss key ideas in each essay. Students are to take notes while in the focus group to build on arguments, clarify ideas and generate support for their analytical essay.

3.4.3 Journal Response: While in the focus group discussion for analysis, the student is to generate a journal response to a peer that responds to one or more ideas he or she proposed. This provides an opportunity for the student to have written proof of collaboration with another student on his or her essay.

Assessment & Evaluation of Student Achievement

Teachers could provide formative or summative evaluation for the précis.

Accommodations

The teacher should:

- allow additional time where necessary, for completion of reading activities;

Resources

Frye, Northrop. *The Great Code: The Bible and Literature*. New York: Harcourt Brace Jovanovich, 1982.

Frye, Northrop. *Anatomy of Criticism: Four Essays*. Princeton, New Jersey: Princeton University Press, 1990.

Frye, Northrop. *Words With Power: Being a Second Study of the Bible and Literature*. New York: Harcourt Brace Jovanovich, 1990.

Frye, Northrop. *The Educated Imagination*. Toronto: CBC Publications, 1963.

Jung, C.G. *The Archetypes and the Collective Unconscious*. New Jersey: Princeton University Press, 1959.

Jung, Carl G. *The Portable Jung*. Ed. J. Campbell. New York: Viking, 1971.

Stevens, Anthony. *On Jung*. New York: Penguin Books, 1990.

Storr, Anthony. *The Essential Jung*. Princeton University Press, 1983.

Activity 3.5: Analytical Essay

Time: 5.5 hours

Description

The students complete the remainder of the writing process. Students draw connections between their reading research and the novel of study, as well as provide feedback to their peers on their ideas. The activity represents the culmination of the unit of study: a formal analytical essay.

Strand(s) & Learning Expectations

Ontario Catholic School Graduate Expectations

CGE2b - reads, understands, and uses written material effectively;
CGE2e - uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology, and information systems to enhance the quality of life;
CGE4f - applies effective communication, decision-making, problem-solving, time and resource management skills;
CGE5b - thinks critically about the meaning and purpose of work;
CGE5g - achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others.

Strand(s): Reading and Interpreting Literary Texts, Responding to Literary Texts

Overall Expectations

RIV.02 - demonstrate an understanding of how form, diction, syntax, voice, and style are used to communicate meaning and enhance the impact of literary texts;
RTV.01 - produce personal and critical responses to a range of literary texts and criticism.

Specific Expectations

RI1.03 - select, use, and adapt reading strategies to interpret challenging literary texts;
RI2.01 - identify elements of literary forms and evaluate their effectiveness in communicating meaning and enhancing the impact of texts;
RI3.01 - analyse and assess their own and others' responses to a range of literary texts;
RI3.03 - analyse and assess critical interpretations of literary texts researched through the use of print and electronic sources;
RI3.04 - analyse literary texts by applying key literary concepts;
RI4.01 - analyse the relationships between literary texts and the social, cultural, and political contexts in which they were created;
RT1.02 - produce critical responses to ideas, themes, and issues presented in a range of literary texts.

Prior Knowledge & Skills

Students are to be able to:

- employ knowledge of the writing process;
- use critical-listening skills to understand, ask questions to confirm understanding, and to write accurate messages;
- select and use a voice and style appropriate to academic writing;
- use essay structure and patterns such as induction, deduction, analogy, cause and effect, and climactic order to organize information and ideas in essays;
- revise drafts to ensure an effective style and improve clarity of expression.

Planning Notes

- Students are expected to submit with their process work, the journal response from their peer in the previous activity.
- The teacher makes a number of sample essay topics available to the students to facilitate selecting a topic that is viable, considering the amount of time allotted for this activity.

Teaching/Learning Strategies

3.5.1 Writer's Contract: The students locate sources of information and ask pertinent questions about the subject in order to draft a thesis for their analytical essays. Once the research and brainstorming is complete, the students submit a writer's contract to the teacher. (Appendix 3D). After conferencing with the students, the teacher may choose to approve the contract or consult further with the student.

3.5.2 Student Essay Focus Group Discussion: After approval and consultation with the teacher, students meet in small groups to discuss theses, arguments, counter-arguments and resources. The students have the opportunity to build on each other's arguments, to clarify ideas, and support statements made. This concludes with the student submitting an MLA format essay outline to the teacher before commencing their rough draft of the essay.

3.5.3 Writing Process: The essay process continues with drafting, editing, revising, and publishing. Attention should be paid to opportunities for peer and teacher editing or conferencing.

Assessment & Evaluation of Student Achievement

Appendix 3C – Rubric for Analytical Essay
Appendix 3D – Writer's Contract

Accommodations

The teacher should:

- provide more time for in-depth completion of writing;
- where appropriate, compact lessons regarding mechanics of writing and facilitate learning of more advanced editing skills;
- provide opportunities for electronic collaboration, such as e-mail and collaborating functions found in word-processing software.

Resources

Hacker, Diana. *A Canadian Writer's Reference*. Nelson Thomson Learning, 2001.

Corel Word Perfect Suite 8 (e.g., highlight function, text bubble functions for editing)

Appendices

Appendix 3C – Rubric for Analytical Essay
Appendix 3D – Writer's Contract

Appendix 3A

Worksheet – Identification of Archetypes in the Novel

Use this worksheet to record impressions of the novel that you believe are archetypal in nature. In the following sections, consider character, plot, and narrative design.

Part A: Character Archetypes
(e.g., The ugly duckling, the evil dictator, the scapegoat, the hero/saviour, the wise old man, the rebel, etc.)

Part B: Narrative Design Archetypes
(e.g., Death and rebirth, the quest, recognizing true beauty, trials and tests for the hero, the movement from innocence to experience, etc.)

Part C: Archetypal Imagery
(e.g., Paradise, hell, nakedness, wilderness, light/wisdom, etc.)

Appendix 3B

Strategies for Tableau

Considerations for Tableau

1. Freeze 2. Facial Expression 3. Levels 4. Blocking

1. Freeze: The students maintain a "freeze" position by relaxing all parts of the body and breathing slowly.
2. Facial Expression: Facial expression is achieved by the student internalizing the character or inanimate object.
3. Levels: Physical levels (e.g., floor, waist, shoulder, and above) create further interest in the tableau by making students aware of height and dimension within the form created.
4. Blocking: Blocking is achieved when the students know where to stand, sit, etc., within the tableau.

Directions

In groups of five, the students create a tableau illustrating the narrative design of "The Prodigal Son." The groups create a tableau of rebellion. The teacher allows approximately one minute for the tableau to be created and proceeds to circulate and give positive criticism to the creations. It is important to recognise the differences and similarities of the tableaux.

Continue with the same process illustrating reconciliation, restoration, return and restitution.

* Props are not used to create tableaux. Students are to create objects with their bodies e.g., walls, doors and different environments. This allows for all group members to participate.

Checklist Evaluation

Teachers examine the tableaux of student groups. Have they considered all aspects of tableaux to effectively communicate meaning in the archetypal narrative design?

Narrative Design	Freeze	Facial Expression	Levels	Blocking
Rebellion				
Reconciliation				
Restoration				
Return				
Restitution				

Teacher Comments

Appendix 3C

Rubric Evaluation: Analytical Essay

Description: Write an analytical essay based on research and a mythopoeic/archetypal analysis of the novel.

Student Expectations:

1. Identify elements of literary forms and evaluate their effectiveness in communicating meaning and enhancing the impact of texts.
2. Analyse and assess critical interpretations of literary texts researched through the use of print and electronic sources.
3. Analyse literary texts by applying key literary concepts (e.g., explain the use of archetypes in a novel).
4. Produce critical responses to ideas, themes, and issues presented in a range of literary texts.
5. Select, use, and adapt reading strategies to interpret challenging literary texts.

Categories	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
Knowledge/ Understanding Understanding of information, ideas, concepts, or themes	- demonstrates limited understanding of information, ideas, concepts, or themes	- demonstrates some understanding of information, ideas, concepts, or themes	- demonstrates considerable understanding of information, ideas, concepts, or themes	- demonstrates thorough and insightful understanding of information, ideas, concepts, or themes
Thinking/Inquiry Critical and creative thinking skills (e.g., reflecting, analyzing, hypothesizing)	- uses critical and creative thinking skills with limited effectiveness	- uses critical and creative thinking skills with some effectiveness	- uses critical and creative thinking skills with considerable effectiveness	- uses critical and creative thinking skills with a high degree of effectiveness
Communication Communication of information and ideas	- communicates information and ideas with limited clarity	- communicates information and ideas with some clarity	- communicates information and ideas with considerable clarity	communicates information and ideas with a high degree of clarity, and with confidence
Application Application of key concepts, reading strategies, proper MLA format and writing mechanics	- uses these concepts, skills, and strategies with limited competence	- uses these concepts, skills, and strategies with some competence	- uses these concepts, skills, and strategies with considerable competence	- uses these concepts, skills, and strategies with a high degree of competence

Note: A student whose achievement is below Level 1 (50%) has not met the expectations for this assignment or activity.

Appendix 3D

Sample Student Writer's Contract

Student Name: _____
Title of classroom essay of Jung or Frye (provided by the teacher)

Main ideas:
Identify four or five main ideas from the essay. List them as definitive statements.

_____

_____

_____

_____

Formulating questions:
Devise two or three pertinent questions related to the ideas presented in the classroom essay.

_____

_____

_____

_____

Thesis Statement:
Write a thesis statement for your essay. Draw a connection between one or more of these questions and definitive statements with the novel.

_____

_____

_____

_____

Additional Research:
List additional sources of information (books, reviews, Internet) useful in the production of the analytical essay.

_____

_____

_____

_____

Teacher Comments:

_____

_____

_____

_____